





## REPORTS OF JUDGMENTS

## DEPARTMENT OF ARCHITECTURE

## CLASS B PROJET V

## A SUBURBAN RAILWAY STATION

## AWARDS

53 DRAWINGS SUBMITTED

## ARMOUR INSTITUTE OF TECHNOLOGY:

Mention: R. Kliphardt, E. Lader, J. Lindahl, J. Rea, Jr., L. Skubic,  
T. G. Woolsey  
Half Mention: G. E. Danforth, H. M. Iwasa, T. G. Watley, A. M.  
Richardson, Jr., C. B. Pelz, R. F. Scheel  
No Award: 2  
Hors Concours: T. F. Cunningham, W. J. V. Litwin

## CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: E. G. Fellingner, A. J. Miller  
No Award: 3

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: F. V. Candola, J. A. Klug  
Half Mention: V. M. Kluth, C. B. Warner  
No Award: 3

## GEORGIA SCHOOL OF TECHNOLOGY:

Half Mention: J. C. Wheeler  
Hors Concours: W. T. Hall

## ATELIER GAUTHIER, NEW YORK CITY:

Mention: A. W. Wareham

## ATELIER GNERRE, NEW YORK CITY:

Hors Concours: A. M. Davey

## ATELIER NELSON, CHICAGO ARCHITECTURAL CLUB:

No Award: 1

## NEW YORK UNIVERSITY:

Mention: G. T. Edmonds, H. Hollander  
Half Mention: M. A. Foster, M. E. Gaertner

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

Mention: H. Horton  
Half Mention: F. Curran, E. D. Strickland

## PENNSYLVANIA STATE COLLEGE:

First Mention: E. H. Strunk  
Half Mention: W. E. Kremer

## UNIVERSITY OF OKLAHOMA:

Half Mention: C. M. Small

## UNIVERSITY OF PENNSYLVANIA:

First Mention: B. B. Hyde  
Half Mention: V. Laubenheimer

## YALE UNIVERSITY:

Mention: F. C. Shattuck  
Half Mention: M. W. Bacon, Jr.  
Hors Concours: S. M. Shelov

## UNAFFILIATED:

## CHICAGO, ILLINOIS:

Half Mention: C. A. Erikson

## JERSEY CITY, NEW JERSEY:

No Award: 1

## PHILADELPHIA, PENNSYLVANIA:

First Mention: Y. Y. Zoo  
Half Mention: J. A. Holmes  
No Award: 1

## NEW YORK CITY AND VICINITY:

First Medal: F. Wehrle  
Second Medal: J. S. Unger  
Mention: P. Collins, S. C. King, V. A. Girone

## CLASS A PROJET V

## A WAREHOUSE

## AWARDS

33 DRAWINGS SUBMITTED

## ARMOUR INSTITUTE OF TECHNOLOGY:

Mention: R. P. Lischer, B. Nobler  
Half Mention: A. H. Ramp

## CARNEGIE INSTITUTE OF TECHNOLOGY:

Half Mention: R. J. Harrington, R. L. Thomssen

## CATHOLIC UNIVERSITY OF AMERICA:

Mention: J. E. Dundin, A. Winter  
Half Mention: R. T. Daniel, W. A. Lockard, P. Trutter  
No Award: 2

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

No Award: 1

## ATELIER HORBOSTEL, PITTSBURGH:

No Award: 1

## NEW YORK UNIVERSITY:

Second Medal: T. B. Benedict  
Mention: A. H. Mathes  
Half Mention: W. S. Falkenstein, R. T. Handren, F. P. Reeve,  
J. Ransohoff, A. Schwarz, J. S. Sharp, W. Taparouskas  
Hors Concours: J. F. Castagna, P. E. Falkenstein

## UNIVERSITY OF PENNSYLVANIA:

Second Medal: A. G. Warner

## YALE UNIVERSITY:

No Award: 1

## UNAFFILIATED:

## ALLEN TOWN, PENNSYLVANIA:

No Award: 1



## INDEX TO VOLUME THIRTEEN, NOVEMBER 1936–OCTOBER 1937

	DATE OF JUDGMENT	ISSUE OF THE BULLETIN	
		Awards	Illustrations
DEPARTMENT OF ARCHITECTURE			
Class A Projet			
I A Summer Hotel	Nov. 17, 1936	Nov.	Nov.
II A Public Garden for Refreshments & Music	Jan. 5, 1937	Jan.	Jan.
III A Banquet & Ballroom	Apr. 13, 1937	May	May
IV A Building to Enshrine the Chalice of Antioch	June 8, 1937	July	July
V A Warehouse	Sept. 28, 1937	Oct.	Oct.
Class B Projet			
I A Fire House	Nov. 24, 1936	Dec.	Dec.
II A Country Restaurant	Jan. 26, 1937	Feb.	Feb.
III A Bookstore	Mar. 16, 1937	April	April
IV A Cinema Lobby	May 18, 1937	June	June
V A Suburban Railway Station	Sept. 28, 1937	Oct.	Oct.
Class A Esquisse—Esquisse			
I Decoration of a Gymnasium	Nov. 24, 1936	Dec.	Dec.
II A National School of Drama	Dec. 22, 1936	Jan.	Jan.
III A Pyrotechnic Display	Jan. 26, 1937	Feb.	Feb.
IV A Ski Club	Mar. 16, 1937	April	April
V An Amusement Park	May 18, 1937	June	June
Class B Esquisse—Esquisse			
I A Concession Stand	Nov. 17, 1936	Nov.	Nov.
II A Punch & Judy Show	Jan. 5, 1937	Jan.	Jan.
III A Lighthouse	Apr. 13, 1937	May	May
IV A Movie Set	May 4, 1937	June	June
V A Tourist Camp	June 1, 1937	July	July
Archaeology Projet			
I A Greek Peripteral Circular Temple	Nov. 10, 1936	Nov.	Nov.
II A Roman Theatre	Dec. 22, 1936	Jan.	Jan.
III A Hindu Temple	Feb. 9, 1937	Mar.	Mar.
IV An Early Christian Basilica	Mar. 23, 1937	April	April
V A Chinese Rug	May 4, 1937	June	June
VI A Baroque Church Sanctuary	June 1, 1937	July	July
Interior Design—Elementary			
I Accessories for a Dressing Table	Nov. 19, 1936	Nov.	Nov.
II The Decoration of a Cabin in a Tourist Court	Dec. 22, 1936	Jan.	Jan.
III Garden Club Headquarters in a Flower Show	Feb. 9, 1937	Mar.	Mar.
IV A Living-Dining Room	Mar. 23, 1937	April	April
V Salesroom for Architectural Glass	May 4, 1937	June	June
VI Design for a Drapery Material, Upholstery Fabric, Wallpaper & Rug	June 1, 1937	July	July
Interior Design—Advanced			
I The Waiting Room of a Bus Station	Nov. 10, 1936	Nov.	Nov.
II A Bar Room in an Hotel Built in 1890	Dec. 22, 1936	Jan.	Jan.
III A Children's Playroom on a Ship	Feb. 9, 1937	Mar.	Mar.
IV A Classroom for Teaching French Letters	Mar. 23, 1937	April	April
V An Automobile Trailer	May 4, 1937	June	June
VI A Memorial Room to the Birth of the Republic	June 1, 1937	July	July
30th Paris Prize Competition, Society of Beaux-Arts Architects			
First Preliminary Competition			
A Building for a Pageant of American History	Feb. 9, 1937	Mar.	Mar.
Second Preliminary Competition			
A New Military Academy for the United States Government	Apr. 22, 1937	May	May
Final Competition			
A Group of Buildings for a Private School	May 24, 1937	July	July
A Memorial to Henry Hudson	June 1, 1937	July	July
The Throne Pavilion for the Durbar at Delhi	June 7, 1937	July	July
Supplementary Competitions			
Emerson Prize—A Free Standing Fountain	Feb. 2, 1937	Feb.	Feb.
Warren Prizes—The Center of a Small Town	Mar. 23, 1937	April	April
DEPARTMENT OF MURAL DECORATION			
I Facade of a Pavilion for Display of Glass	Dec. 14, 1936	Dec.	Dec.
II The End Motif of a Lounge of a Broadcasting Studio	Feb. 8, 1937	Mar.	Mar.
III Decoration of an Entrance Vestibule for a Hall of Religions	Mar. 24, 1937	April	April
IV Decoration of the Lobby of a Concert Hall	May 3, 1937	May	May
V Facade of an Exposition Building for Display of Foods	June 7, 1937	July	July

## INDEX TO VOLUME THIRTEEN, NOVEMBER 1936-OCTOBER 1937

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Class B Projet II	Donald A. Fletcher	February
Class B Projet III	Harold Tatton	April
Class B Projet IV	Kenneth K. Stowell	June
Class B Projet V	Alfred Fellheimer	October
Class B Esquisse—Esquisse I	Philip L. Goodwin	November
Class B Esquisse—Esquisse II	Seth Talcott	January
Class B Esquisse—Esquisse III	Harry Sternfeld	May
Class B Esquisse—Esquisse IV	T. Merrill Prentice	June
Class B Esquisse—Esquisse V	Robert S. Hutchins	July
Class A Projet I	W. Pope Barney	November
Class A Projet II	Lewis G. Adams	January
Class A Projet III	H. E. D'Andrade and Max Abramovitz	May
Class A Projet IV	Alfred Fellheimer	July
Class A Projet V	Ely Jacques Kahn	October
Class A Esquisse—Esquisse I	William E. Shepherd	December
Class A Esquisse—Esquisse II	William Van Alen	January
Class A Esquisse—Esquisse III	Robert S. Hutchins	February
Class A Esquisse—Esquisse IV	T. Merrill Prentice	April
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Archaeology Projet II	L. Bancel LaFarge	January
Archaeology Projet III	L. Bancel LaFarge	March
Archaeology Projet IV	John V. Van Pelt	April
Archaeology Projet V	George A. Licht	June
Archaeology Projet VI	William L. Bottomley	July
Elementary Interior Design I	Paul R. MacAlister	November
Elementary Interior Design II	Newton P. Bevin	January
Elementary Interior Design III	Viggo F. E. Rambusch	March
Elementary Interior Design IV	Morris B. Sanders	April
Elementary Interior Design V	Leonard B. Wamnes	June
Elementary Interior Design VI	Seth Talcott	July
Advanced Interior Design I	Paul R. MacAlister	November
Advanced Interior Design II	Newton P. Bevin	January
Advanced Interior Design III	Viggo F. E. Rambusch	March
Advanced Interior Design IV	Harriet O'B. Harding	April
Advanced Interior Design V	Henry R. Sedgwick	June
Advanced Interior Design VI	Seth Talcott	July
Mural Decoration Program I	John M. Sitton	December
Mural Decoration Program II	William C. Palmer	March
Mural Decoration Program III	Geoffrey Norman	April
Mural Decoration Program IV	Daniel MacMorris	May
Mural Decoration Program V	Antonio Salemme	July
Emerson Prize	Otto Teegen	February
Warren Prizes	Francis S. Swales	April
30th Paris Prize Competition		
First Preliminary	Lucian E. Smith	March
Second Preliminary	Hardie Phillip	May
Final Competition		
First Exercise	John W. Cross	July
Second Exercise	H. Oothout Milliken	July
Third Exercise	Alexander P. Morgan	July
Prizes Awarded		
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Emerson Prize		February
Warren Prizes		April
Illuminating Engineering Society Prize		May
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The Critiques in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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ANNOUNCEMENT

*This issue in its new form begins Volume XIII of the BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN for the school year 1936-1937. From now on the publication will be issued in ten numbers instead of twelve as heretofore, and the material usually appearing in the August and September numbers will be published in earlier issues.*

*In keeping with the original policy, all subscriptions are entered for the school year which begins annually with the November number. If a subscription is received during the year, back numbers of the school year are supplied. All subscriptions expire with the October number.*

*The subscription rate of the new Bulletin is the same as the old, \$2.50 per school year for those registered in the Beaux Arts Institute of Design and \$3.00 for any others wishing to subscribe. The rate for public and school libraries is \$2.00 per school year.*

## ANNUAL MEETING ELECTIONS

BEAUX ARTS INSTITUTE OF DESIGN • NOVEMBER 19TH, 1936

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SOCIETY OF BEAUX ARTS ARCHITECTS • NOVEMBER 19TH, 1936

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## COMMITTEE ON EDUCATION

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Member of Class of 1936-1939 OTTO TEEGEN

Member of Class of 1936-1937 ALEXANDER P. MORGAN

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TO THE COUNCIL OF THE FINE ARTS FEDERATION — CLASS OF 1939

Delegate FRANK C. FARLEY

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## 30TH PARIS PRIZE OF THE SOCIETY OF BEAUX ARTS ARCHITECTS · 1937

All candidates for the 30th Paris Prize Competition must be citizens of the United States and must be under 27 years of age on July 1, 1937; they must notify the Committee on the Paris Prize of their intention to compete, and file application for exemption prior to January 1, 1937.

The final exemption list will be made up from the candidates listed below who make application. If the applications are not received by January 1st, candidates will forfeit privilege of exemption.

## FORMER COMPETITORS IN FINAL COMPETITIONS

R. Ayers, formerly Yale University  
 W. R. James, Jr., Princeton University  
 T. T. Russell, formerly University of Pennsylvania

## HOLDERS OF THE CERTIFICATE OF THE BEAUX ARTS INSTITUTE OF DESIGN

P. J. Avitabile, Atelier Gnerre	S. Pilafian, New York University
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J. C. Fabricius, New York University	E. K. Schade, Carnegie Institute of Technology
E. F. Iversen, New York University	A. A. Schiller, New York University
W. J. Jensen, Brooklyn, N. Y. C.	M. Sherman, New York University
S. L. Katz, New York University	S. T. Stathes, Catholic University of America
A. R. Nozaki, University of Illinois	J. Stein, University of Illinois

## STUDENTS REGISTERED FOR 1936-1937 IN CLASS "A"

(Values opposite each name indicate total number of values obtained by medal awards in Class A Projet competitions and Paris Prize competition values.)

	<i>Values</i>		<i>Values</i>
H. Johe, Carnegie Institute of Technology . . . . .	2	T. Waisman, New York University . . . . .	2
J. J. Brady, Catholic University . . . . .	3½	H. A. Jandl, Princeton University . . . . .	10
R. T. Daniel, Catholic University . . . . .	3	A. C. Johnson, Princeton University . . . . .	4
J. E. Dundin, Catholic University . . . . .	3	C. C. Taylor, Princeton University . . . . .	2
P. L. Gaudreau, Catholic University . . . . .	2	R. Stuermer, University of Illinois . . . . .	6
J. H. Finch, Georgia School of Technology . . . . .	3	E. Wasserman, University of Illinois . . . . .	2
W. N. Lamberson, Georgia School of Technology . . . . .	5	J. S. Jones, University of Pennsylvania . . . . .	2
R. E. Slay, Georgia School of Technology . . . . .	2	W. M. Brazer, Yale University . . . . .	2
A. A. Grasso, Atelier Gnerre . . . . .	2	B. G. Chapman, Yale University . . . . .	2
A. Novak, Atelier Gnerre . . . . .	3	R. G. Hartshorne, Yale University . . . . .	2
J. S. Reisner, Atelier Gnerre . . . . .	3	D. R. Scholes, Yale University . . . . .	2
A. A. Arbeit, New York University . . . . .	3	M. O. Urbahn, Yale University . . . . .	7
J. Caponnetto, New York University . . . . .	2	W. J. Fazulak, New York City . . . . .	3
K. S. Slobodien, New York University . . . . .	2	V. Pellegrino, New York City . . . . .	4

## A GREEK PERIPTERAL CIRCULAR TEMPLE

## ARCHAEOLOGY PROJET I

JUDGMENT OF NOVEMBER 10, 1936

Within the sacred enclosures of Delphi, Olympia and Epidaureus may be found remains of a variety of temples, porticos, stadia, shrines and treasures, truly encyclopedian evidences of Hellenic religious and festal thought. For the Greeks made annual pilgrimages to these places, on the one hand to honor those who were the sources of good things, the Olympian Gods—on the other hand, to placate those who were connected with calamities and punishments. Isocrates said, "To the first we erect altars and temples. The second are not worshipped with prayers and sacrifices—instead we perform ceremonies of riddance".

Thus it is that considerable conjecture has arisen among scholars as to the exact purpose of certain circular peripteral structures placed within these enclosures. We know that at Epidaureus a very beautiful one stood, but the curious labyrinth-like maze of its foundation walls has raised the question of whether this was the abode of sacred snakes, whose very breath possessed curative qualities, or contained a spring of medicinal waters. At Delphi is a similar Tholos, designed by Theodorus of Phocaea, with Doric columns on the exterior, and Corinthian columns placed

closely on the inner face of the cella walls. Whereas at Olympia the later Tholos commenced by Philip in 339 B.C. and completed by Alexander, must be a commemoration of victory.

The subject of this projet is such a temple, not exceeding 58 feet in diameter. The much questioned problem of solving the roofing design, whether it was broken into two slopes, rising from the peristyle cornice to the wall, and then finishing in a cornice slope, to a central finial; whether it had a simple conical form, or a double slope with a central impluvium will be left to the discretion of the student after he has studied such evidence as he can find.

*Bibliography:*

- DeFrasse & Lechat "Epidaurel" Paris 1845.  
 D'Espouy—"Monuments Antique" Vol. 1, Paris.  
 Sturgis & Frothingham—"History of Architecture" Vol. 1, New York.  
 Anderson, Spiers & Dinsmore—"The Architecture of Ancient Greece" 1927, New York.

## JURY OF AWARD

ELECTUS D. LITCHFIELD  
 JAMES STEWARDSON

OTTO TEEGEN

THOMAS B. TEMPLE

JOHN V. VAN PELT

LESSING W. WILLIAMS

## CRITIQUE

The jury expressed the wish that in this, the first archaeology critique of the year, emphasis should again be placed on the relative weight accorded in judgment to the various qualities which may give interest to a drawing.

The fact that problems in archaeological design afford legitimate opportunity for the display of dramatic sheet composition, for color, and for imaginative settings of great richness, leads constantly to overstriving for effect. The jury wishes to emphasize that whereas the *tour de force* is more than welcome when properly developed, a restrained design depending on sound proportions and careful study is far more impressive than a mere shallow outburst, however clever. For instance, in this problem, while it was felt that color was an essential part of Greek architecture, and consideration of it by the student mandatory, nonetheless monochrome rendering could convey the suggestion of color in an adequate way. Several of the monochrome presentations were heartily acclaimed, the more so because accurate values are so important in the classical styles, and in monochrome, values are one's major dependence.

## LESSING WHITFORD WILLIAMS

What counts first in the mind of a jury is the design of the building itself, not as a pattern on paper but as a potential structure, well massed and proportioned in detail and as a whole. Next are considered knowledge of archaeology and feeling for the style, as shown in the details and the entourage. Finally, not least but definitely last, the sheet composition. Not that there is any desire to stifle that form of ability, quite the contrary, but when scenic effects are emphasized at the expense of other qualities, they serve as a reminder that archaeology problems are still problems in architecture for architectural students, that the instinct of the true architect is to build soundly on a stable foundation, that the man whose fancy is free to soar only in defiance of reality is less promising as an architect than the one whose thoughts of beauty are capable of being translated into actuality.

It might be deduced from the foregoing that the group of drawings in question was unusually prone to follow false ideals. Actually they created a very favorable impression, showing a most encouraging interest and study, and suggesting that the student of to-day may realize how



valuable for purely modern work the study of Greek architecture may be. Not only is the knowledge of how someone else solved his problem always a help in solving a different one, not only is there inspiration in refinement of forms, in the use of sculpture, of different materials, of color, but the more thorough one's knowledge of Greek achievement the more one is conscious of the extraordinary freedom and flexibility in what seems a rigid style.

The temples were almost all gracefully proportioned and often well drawn and well rendered. Many were interestingly placed in the landscape, a few in settings that really looked Greek. The base on which the building sat had sometimes been built up in impressive masses, but unfortunately not necessarily Greek ones. Characteristically the Greek temple has a subtly membered base, with temple and base set on a level platform. Even the temple of Nike Apteros, which seems in photographs to rise from the acropolis walls, not only has such a platform, but it is set askew on it. Both the bases and the separate retaining walls are rich in lessons. The walls were more often rusticated than smooth, the rustication following the horizontal joints, more rarely the vertical ones as well. Interesting patterns of stone coursing were used, such as the familiar band of vertical slabs, rhythm of wide and narrow courses, even one or more bands of contrasting color, such as the dark gray Eleusinian marble so effective at Athens, resulting in an effect quite different from what was evidently in the average student's mind. Marquand's "Greek Architecture" has excellent material on walls and bases. Facts such as the Erechtheum frieze was nearly black, that the Parthenon has a black band around the bottom, that the Choragic monument of Lysicrates is in contrasting marbles, and the pedestal of Agrippa frankly striped in black and white, though mentioned in various books, do not seem to have attracted the attention they deserve. Greek architecture was massive and virile. The Greeks knew how to make retaining walls grow out of the rocks and harmonize with them, rising upward into the delicacy of finish which is so often mistaken for the beginning and the end of Greek architecture.

Two more general criticisms might be made. With sun-

light so brilliant as in Greece, low relief sculpture is best appreciated in shadow, and Greek architects were conscious of the fact—even the relatively high relief of metopes is shadowed by the cornice above. There was some wandering from style in this respect. In color, too, there were examples that would have gone rather black when seen at a distance in the open air, an error partly attributable to past failings of the printing press, and partly to the tendency of early restorers to assume fading where little or none took place. One has only to compare at some distance in the open air, a small spot of deep red on a broad white ground, with a solid sheet of the same red beside it, to be on the track of what is meant.

The drawing of A. F. Kleiner, Atelier Gnerre, was in monotone. The building was well placed, the details well chosen and presented, the composition well knit.

A second medal was also awarded to O. L. Lundquist, New York University, whose drawing was in strong color. The building was delicate in proportions, recalling decadent Greek work, but not too much so. His composition was daring but successful in pattern and color.

The second medal drawing of J. S. Burrows, Jr., Yale University, was in monotone with a touch of gold on the doorway. The way in which the building dominated the sheet was pleasing, and the site is developed architecturally, with a stoa, rather than assumed to be naturally dramatic. The play of light over the building, and the graceful proportions of the latter, were notably successful.

D. P. Maier of Yale University earned his second medal with an untheatrical but forceful color rendering that had more than a touch of poetic feeling about it. The scene was really Greek, and the rendering of the capital unusual in that the shaded side showed the greater interest, as in Greece, and the same bright warm color. He missed one characteristic touch in omitting the eyes on the bow of the boat.

The Awards were distributed as follows:

4	Second Medal	11	Mention
5	First Mention	4	Cross

24 Total Submitted

## ACCESSORIES FOR A DRESSING TABLE

### ELEMENTARY INTERIOR DESIGN I

A manufacturer of small accessories and toilet articles desires to place in the current market a smart collection of accessories for a dressing table, namely a comb, brush, or brushes, hand mirror, ash tray, shoe horn, clothes brush, nail file, boxes, etc. No less than five pieces or more than

### JUDGMENT OF NOVEMBER 10, 1936

seven pieces are required. This problem calls for certain fundamental qualities, such as choice of material which may be either cork, glass, leather, metal, plastic or wood. A combination or combinations of the aforementioned materials may also be used. Naturally utilitarian value and



aesthetic appropriateness will play the most important part, but the design should not bury the intended purpose.

If a heavy material is chosen, lightness in design should be adhered to.

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JURY OF AWARD

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IRVING DROUGHT HARRIS  
A. MUSGRAVE HYDE

PAUL R. MACALISTER  
LEO MARDER

JOHN T. MOSS, JR.  
OTTO TEEGEN

### CRITIQUE

The creative possibilities of this problem were completely overlooked by the students who submitted designs in this competition. Particularly is this true in the obvious lack of using the vast amount of new materials now at the disposal of most of the students, in which accessories may be designed. Moreover, there are so many smart accessories to be seen everywhere, that from this standpoint the results were most disappointing.

The problem appeared to be very simple, but on the contrary it required a keen study of design and of form. It was evident that too little thought had been given to the latter in respect to the facility of feeling the accessories in the hand and visualizing them as a completed object. Furthermore, the continuity of inter-related design in the various pieces was not good.

The design by R. Stuermer, University of Illinois, one of the more original, lacked continuity of design among

the different pieces. His choice of material, however, was good.

The accessories shown by V. Hartgen of University of Pennsylvania were considered most practical from viewpoint of production and merchandising, but there was much to be desired from the point of originality in design.

On the other hand, the chief factor in gaining the high award for the problem by J. Ransohoff, New York University, was its original design and her consideration of the facility and ease of holding the various pieces. The simplicity of color was highly commended, but it could have been rendered more skillfully.

The Awards were distributed as follows:

3 First Mention	4 Half Mention
1 Mention	3 No Award

11 Total Submitted

## THE WAITING ROOM OF A BUS STATION

### ADVANCED INTERIOR DESIGN I

JUDGMENT OF NOVEMBER 10, 1396

On the outskirts of a small New England city a large bus company is building a Rest Station at the junction of two important highways. Bus schedules have been arranged to permit the possibility of the arrival of more than four buses simultaneously. The station must accommodate a maximum of one hundred persons. The usual lunch stop is thirty minutes.

It is the purpose of this problem to design the interior of the Waiting Room of this Rest Station. The sketch shows the disposition of entrances, the dimensions and the extent of exterior wall area. The design shall incorporate the following:

1. Cashier for lunch patrons.
2. Candy, tobacco and magazine counter.
3. Information station.

4. 10 or 12 comfortable seats.
5. Electrical fixtures.
6. Suitable fenestration.

There are no vistas of great beauty to be seen from the Waiting Room, at the same time there are none of the usual objectionable roadside features.

The entrances to the rest rooms may be adjusted along the west wall to suit the purpose of the designer. The conformation of the interior wall may be changed as desired, provided that the overall dimensions given are not exceeded. The ceiling height is to be 9 feet. Beams or other treatment (except light fixtures) will be permitted to drop below that level a maximum of 6 inches. No other deviation in dimensions will be permitted.

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JURY OF AWARD

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IRVING DROUGHT HARRIS  
A. MUSGRAVE HYDE

PAUL R. MACALISTER  
LEO MARDER

JOHN T. MOSS, JR.  
OTTO TEEGEN

## CRITIQUE

PAUL R. MAC ALISTER

With the exception of two designs submitted in this competition, the others hardly warranted consideration because of the insufficient study given the plan on the program. It seems that in most of the recent problems floor plans with the correct allocation of furniture are entirely omitted. Also, generally speaking, the color throughout was very poor, being either too brilliant or too cold. The competitors failed to be mindful of the fact that the waiting room would be used by travellers for relaxation between stops and should therefore create a very restful atmosphere, in its color, arrangement and furnishings.

There was an unusual preponderance of tubular furniture, but instead of choosing good examples, those presented were very poor and exotic in design, and consequently raised the question of their comfort for patrons resting between rides on the buses. Another phase of the problem which gave the competitors considerable trouble was evidenced by the extremely poor arrangement of the furniture. The indications on the plans clearly showed that the problem had not been solved.

The two designs awarded medals were especially good

in general planning, also the color and use of wall decoration was good. In the design by D. L. Dunklee of New York University, the space provided for posters was considered well placed by all members of the Jury. The principal objection was voiced against the divan in the center of the lounge, which was overpowering and out of scale with the rest of the furnishings.

The plan of H. P. Clarkson of New York University was thought the better of the two. The circular concourse was particularly commended for purposes of circulation, and the idea of separating the lounge from this concourse was good planning. The design, however, was criticized for its selection of furniture and the scheme of decoration shown on the longitudinal section. The latter objection could have been obviated had the subject been a photo-montage of interesting views along the bus route or some such character.

The Awards were distributed as follows:

2 Second Medal	5 Half Mention
2 Mention	6 No Award
15 Total Submitted	

## A SUMMER HOTEL

## CLASS A PROJET I

JUDGMENT OF NOVEMBER 17, 1936

The site is on the substantially flat and low south-facing shore of a harbor where small sailboats and ocean going yachts alike find anchorage. The view of the harbor is a superb sight on regatta days. Bathing is to be from sand beach shore and from a bathing pier which is to extend out into deeper water. Approach is by foot and automobile from the closely adjacent town which has built up around an old fishing village. Excellent stores, theatres, large and small ball rooms, and other places of amusement make unnecessary the duplication of these facilities in the hotel itself.

## REQUIREMENTS:

1. A large entrance hall or lobby with connecting alcoves or adjacent rooms for small groups in conversation, at cards, writing, or reading.

2. Tea and cocktail lounge.
3. Large dining room for 130 guests.
4. Small dining room for 25 nurses and children.
5. Kitchen and necessary services, including garaging for 75 cars.
6. 50 double bedrooms and 25 single bedrooms each with adjacent plumbing although not necessarily full 3-fixture bathrooms.
7. Bathing facilities for those living in the hotel and a limited number of their friends. Such facilities must include dressing rooms and showers, access to which is direct from the beach and bathing pier. Light lunch is to be served to those wishing it.
8. Four tennis courts with adjacent terrace overlooking them where light refreshments, cocktails and tea are served in good weather.

## JURY OF AWARD

W. POPE BARNEY  
ALFRED FELLHEIMER  
DONALD A. FLETCHER  
PHILIP L. GOODWIN

JOHN MEAD HOWELLS  
ROBERT S. HUTCHINS  
THEODORE R. NELSON  
CHARLES L. NUTT

R. K. POSEY  
T. MERRILL PRENTICE  
OTTO TEEGEN

*School Representatives:* CAMILLE GRAPIN, Carnegie Institute of Technology      HARRY A. GNERRE, Atelier Gnerre  
OTTO FAELTON, University of Pennsylvania

## CRITIQUE

W. POPE BARNEY

In a general view of the problems, the writer was impressed with the fact that students do not read the program with sufficient care. If they could but realize that the preamble, as well as the listing of the requirements, is there with a definite purpose and that their final projects should be the restatement of the entire program in the sign language of projected and perspective drawings! A set of drawings which has not some corresponding indication for each sentence of the program, is an incomplete solution. Few of the submitted problems reflected the preamble in their solution. One did not feel the sandy beach shore nor the superb view of the harbor nor the closely adjacent town built around an old fishing village. Great structures of concrete and glass soaring into the sky with sometimes as many as four towers, gave scant consideration to the essential character of the location which the preamble described.

Taking the individual requirements, the majority of the jury felt that the entrance hall or lobby should be simple in form; well lighted and give the impression that one had indeed come to an hotel which had a superb view of the harbor. The alcoves and adjacent rooms, being for preoccupied groups, might well be placed on the land side, thus leaving the sea view to those who were not engaged in occupations demanding local attention. The tea-cocktail lounge was felt to be an element requiring a fine and open location, and it might well have been placed at the end of the building adjacent to the tennis courts, and perhaps also to the bathing pier. Its isolation from the children's dining room was considered desirable. An attractive approach to it from the lobby was important. When placed directly adjacent to the lobby, but between that element and the sea, it was felt that it should not be allowed to obstruct the open view, even though under other circumstances a screening of the cocktail lounge from the lobby has been found desirable in actual hotels.

The large dining room should of course overlook the sea, and be conveniently served from the kitchen. The dining room for children and nurses presented a problem. Its most desirable location would be on the sea side, but this became difficult unless the kitchen were placed at a lower level, which generally was considered undesirable. This dining room should be possible of approach without transverseing the main dining room, and it should be convenient to a line of vertical circulation. When vertical circulation was adjacent, it was felt that the objection to the approach through the dining room was largely offset. The connection between this room and a children's play yard or some out-of-door space was thought desirable.

The kitchen (proper area approximately one-third that of the dining room) was most conveniently located on the same floor as the dining rooms which it was to serve. If located in the basement its access for supplies coming in

and refuse going out should be direct and convenient to the service drive. To go the length of the building underground to service a kitchen is highly undesirable and becomes inexcusable in an open plan such as this site permitted. The giving of sea exposure to the kitchen or the placing of bedrooms immediately above it were faults which most of the projects, but not all, escaped.

The garaging for 75 cars necessitated considerable space. To place it below a bedroom wing is not good from the standpoint of fire hazard even in a fireproof building, nor is it any better from the standpoint of noise and commotion of coming and going in the night hours. This would be less true were it not desirable in a summer hotel to have windows open and through drafts possible.

It was admitted that bathing facilities could be placed in the basement, but if so their lighting and ventilation should receive definite consideration which many students failed to give. (The intriguing possibility of tucking requirements into a plan that does not have to be drawn is indeed a dangerous pitfall for the unwary.) The alternative solution which was rather favored was to place them out in the open in connection with the bathing pier and perhaps the terrace overlooking the tennis courts. The requirement for the use of these bathing facilities by a limited number of outsiders found expression in only one or two projects. One student in particular had made a most attractive approach from a parking space through a screen wall to a garden overlooked on one side by the cocktail terrace, and giving access on the other, to the cabanas and bath houses.

Tennis courts too often were simply thrown down in the entourage and had little relation other than juxtaposition to their overlooking terrace.

The general composition and plan of the entire group with its land approach and shore expression was not given the study which it demanded. A comprehensive group plan should not be a work of the last days of a charrette. It remains as much a study of composition today as it ever was in the days when the Grand Prix Plates were our constant companions. (In the selection of medals particularly, the jury gave careful consideration to the treatment of the entourage.)

R. T. Daniel, Catholic University of America—First Medal

The three areas: Light refreshments, dining, and loafing, give delightful and individual expression for a southern location. The second floor has seventy percent of its rooms to the sea, which was considered sufficient but not ideal. Expression of bathing beach and general terrain seemed reasonable and convincing. Kitchen service is direct. The children's room has scant expression and the eccentric shape of the garage seems unjustified.



**H. A. Jandl, Princeton University—First Medal**

A fine expression of beach front and compelling sweep of shore line. The bath house arrangement about the small courts with their roofs a continuation of the main terrace is a uniquely happy solution. The kitchen service is direct. The children's dining room has an attractive outside terrace adjacent. Cocktail terrace is given a superb location and the second floor has all of its bedrooms to the sea. The unjustifiably heavy masonry and somewhat traditional character of the first floor does not seem quite unified with the upper floors. The eccentric shape of the garage is unfortunate although the desirability of giving variety of form is admitted.

**J. R. Cunningham, Carnegie Institute of Technology—Second Medal**

Has one of the best general arrangements, showing a comprehensive study of the building and its entourage, as well as a most careful analysis of the program in the detailed planning of the building itself. In fact, in the opinion of many of the jury it was the finest plan submitted. The elevation, however, seems heavy and sombre and the second floor plan only fair.

**W. M. Brazier, Yale University—Second Medal**

The scheme, with separate cottages for some of the bedrooms, is interesting and the general study good. The lack of structural unity between steel work of the first floor and floors above should have been avoided not only from a standpoint of a reasonable structure, but as making possible an economical and orderly disposition of plumbing pipes.

**D. R. Scholes, Yale University—Second Medal**

A fine arrangement of bedroom units with private porches in good locations. General character of the elevation was praised. The lack of access to the children's dining room and the indirect service from the kitchen were considered undesirable.

**E. Wasserman, University of Illinois—Second Medal**

The plan is simple and direct and with the exception of the introduction of the pool, which was not called for in the program, shows careful analysis and simple direct solution. The pool and its adjacent terrace are especially well related to the service areas. The character of the elevation was too factory-like to permit of higher award.

**R. E. Slay, Georgia School of Technology—Second Medal**

The plan of the entrance is somewhat choked, particularly at the entrance to the lounge, which would result in the lobby being rather dark except for the end overlooking the terrace courts. The organization of the general plan is good; the basement kitchen questionable; and the children's dining room somewhat lacking in imagination. Except for the defects mentioned, the general excellence of the problem would probably have carried it higher.

**T. Waisman, New York University—Second Medal****F. E. Sagendorph, University of Pennsylvania—Mention**

These two projects warrant serious study by students of the B.A.I.D. as they represent excellencies which, if grouped in one project, would make an ideal combination.

T. Waisman has a unique and imaginative solution of the drinking and dining arrangements, including the children's dining room. One feels that they are just right for this particular location, and her indication is so clever that one is tempted to overlook how a dining room could be made weather tight or how the food gets in and the refuse gets out, as well as that the garage is under the bedrooms and that one of the main corners of the building having the same beautiful view as that which has been so well handled in the dining room is given over to lavatories.

F. E. Sagendorph's project is a splendidly realistic study of detail and has distinct character resulting from his use of traditional forms. It lacks somewhat in imagination and one feels that insufficient effort has been made for a solution of unique charm or one making any significant contribution to the evolution of summer hotels other than a serious analysis of the detailed requirements of the different elements and an ingenious fitting of them into forms that were perhaps more spontaneously and functionally arrived at in earlier days. The bath houses are poor and the garages present an enormous amount of unsightly terrace in unfortunately close juxtaposition to the entertainment areas. The children's dining room with its vertical circulation adjacent is well conceived. The fault, however, which deprived him of his medal in all probability was the complete lack of acknowledgment in the dining room of the change apparently made for picturesqueness in the floor level of the second floor above the dining room.

The Awards were distributed as follows:

2	First Medal	59	Half Mention
6	Second Medal	29	Cross
66	Mention	2	Hors Concours
		164	Total Submitted

**A CONCESSION STAND****CLASS B ESQUISSE—ESQUISSE I**

On exposition grounds a concessionaire has obtained a narrow strip of land 15 feet by 50 feet on the main avenue

**JUDGMENT OF NOVEMBER 17, 1936**

and in the midst of the principal exhibit buildings area. The narrow side of this plot faces the main avenue which

runs north and south while one long side faces on a minor avenue running perpendicular to the west.

It is his intention to build on this area not only a space from which to dispense stand-up cold drinks and sandwiches but an open shelter with benches so people can sit down to rest or get out of the sun, hoping thereby to make it so attractive that it will be an aid to business. He advertises no particular product but will need a sign which

should be important as well as dignified to be commensurate with the surrounding buildings. The exposition authorities make only one restriction, that no part of the building, flagpole or signs shall be higher than 40 feet or project beyond the building line.

For operation of business the owner will require but 25 running feet of 2 feet counter and 8 feet behind the counter for working space.

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#### JURY OF AWARD

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PHILIP L. GOODWIN  
HARRY A. GNERRE

ROBERT S. HUTCHINS  
OTTO TEEGEN

#### CRITIQUE

The program for this sketch mentioned quite specifically that the concession stand was to be on the "main avenue in the midst of the principal exhibit buildings" of a World's Fair. It was clear from the first that the students either did not take this into account in most cases, or else they had some idea that the main avenue of a great World's Fair was a sort of glorified Midway. The program also implied that although it was a concession, and therefore intended to attract business in a reasonable but not too startling manner, it was also to provide an inviting place for people to stop in and rest in the shade, or take shelter in a storm. Presumably, the principal thoroughfares of a large Fair would be dotted with shelter concessions of this type, and although they might have signs to explain their purpose, it would not seem that they should try to compete with the surrounding buildings.

With these ideas in mind, the jury considered the plans of the sketches. It was felt that the most ideal plan was the one chosen by the winner of the mention, J. C. Didinger, Pennsylvania State College. The counter space was in the middle and the seats were placed in the most sheltered part. These seats were of a type that anybody would come into without feeling that they were required to order refreshments. The general scheme was open and simple, although the spaces around the circle seats were hardly sufficient. The signs were plain, but not too blatant. The feature of the clock was not considered particularly successful. This was the only good solution of few examples of this plan. In almost all other cases either the counter was placed near the corner and the place for seats usually a group of restaurant tables at the back, or the reverse arrangement was used.

From the point of view of attracting business, the first plan would be the better one; and as a shelter, the arrangement of the counter at the back, with possible service connection out of the way, had its advantages. This brought

up the general question as to whether this booth was supposed to back up on two adjoining party walls, or whether it was free standing, or partly free standing. Any of these solutions were perfectly legitimate, the probability being that in a main avenue with large buildings, it would be free standing, such as the design of K. Court, Catholic University of America. It was felt in this example, which got a half mention, that the counter might well have been placed in the center instead of on the side of the open pavilion, and the sign was not altogether practical.

The eccentric scheme of O. Lundquist, New York University, although not very well worked out, practically, was so decorative that it stood out among the others. In a number of cases the shelter roof was used for additional space for restaurant tables. There was no objection to this, but it did not seem in any way required by the program.

It was remarked that there were still a number of hangovers from old ideas, such as a parapet or attic, as in the half mention of A. C. Hudson, Georgia School of Technology, where the signs are free standing on the edge of the canopy, and the attic appears to serve no purpose, either as a background or anything else.

A large number of sketches were sent in and a great many of them of good quality, but the student should stop and think about the problem more, as far as his knowledge and experience permit. In this case, he should know that the best World's Fairs do not have a Coney Island type of treatment for their principal avenues, and although the Chicago Fair had a long avenue almost entirely of midway type, this was not the case on the principal avenues even there.

The Awards were distributed as follows:

1 Mention	131 No Award
9 Half Mention	2 Hors Concours
143 Total Submitted	

PHILIP L. GOODWIN

## REPORTS OF JUDGMENTS

### DEPARTMENT OF ARCHITECTURE

*ARCHAEOLOGY PROJET I*

## AWARDS

## CATHOLIC UNIVERSITY OF AMERICA:

Mention: D. Bernstein, W. O'Neil  
No Award: 2

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

First Mention: V. M. Kluth, R. N. Zuber  
No Award: 1

## ATELIER GNERRE:

Second Medal: A. F. Kleiner  
First Mention: A. A. Grasso

## NEW YORK UNIVERSITY:

Second Medal: O. L. Lundquist  
First Mention: S. C. King  
Mention: P. E. Falkenstein

*ELEMENTARY INTERIOR DESIGN I*

## AWARDS

## CARNEGIE INSTITUTE OF TECHNOLOGY:

Half Mention: J. A. Harrold, A. Lalli, M. A. Updegraff

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

No Award: 2

## NEW YORK UNIVERSITY:

First Mention: J. Ransohoff  
Mention: D. C. C. Gilbert  
Half Mention: K. S. Slobodien

*ADVANCED INTERIOR DESIGN I*

## AWARDS

## CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: M. W. Chubb  
Half Mention: H. R. Arlinghaus  
No Award: 3

## CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: P. L. Gaudrean

## NEW YORK UNIVERSITY:

Second Medal: H. P. Clarkson, D. L. Dunklee  
Half Mention: J. F. Castagna  
No Award: 1

*CLASS A PROJET I*

## AWARDS

## ARMOUR INSTITUTE OF TECHNOLOGY:

Mention: J. Kichaven  
Half Mention: R. W. Becker, R. P. Johnstone, F. Hrachovsky,  
H. P. Lohmiller, A. H. Ramp, C. A. Saletta, E. F. Schmaltz  
No Award: 3

*A GREEK PERIPTERAL CIRCULAR TEMPLE*

## 24 DRAWINGS SUBMITTED

## UNIVERSITY OF ILLINOIS:

Mention: C. E. Donath, R. A. Strauch

## UNIVERSITY OF NOTRE DAME:

First Mention: R. J. Schultz  
Mention: W. W. Arendt, B. J. Eilers, J. Hennessy, H. J. Harders,  
E. J. Solon, Jr.  
No Award: 1

## YALE UNIVERSITY:

Second Medal: J. S. Burrows, D. P. Maier  
Mention: J. W. Waterbury

*ACCESSORIES FOR A DRESSING TABLE*

## 11 DRAWINGS SUBMITTED

## UNIVERSITY OF ILLINOIS:

First Mention: R. Stuermer

## UNIVERSITY OF PENNSYLVANIA:

First Mention: V. A. Hartgen

## UNAFFILIATED, WASHINGTON, D. C.:

No Award: 1

*THE WAITING ROOM OF A BUS STATION*

## 15 DRAWINGS SUBMITTED

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

No Award: 1

## PRINCETON UNIVERSITY:

Half Mention: R. L. Worcester

## UNIVERSITY OF NOTRE DAME:

Mention: R. A. Marre  
Half Mention: J. McAuliffe  
No Award: 1

*A SUMMER HOTEL*

## 164 DRAWINGS SUBMITTED

## CARNEGIE INSTITUTE OF TECHNOLOGY:

Second Medal: J. R. Cunningham  
Mention: J. A. Grove, W. A. Haller, H. W. Johe, E. G. Rigg,  
J. W. Spotz  
Half Mention: E. A. Avner, N. J. Bell, H. T. Elden, C. G. Gable,  
J. G. Harms, W. J. Henger, B. Leuin, J. W. Rosst, W. L. Wurmb  
No Award: 3



## CATHOLIC UNIVERSITY OF AMERICA:

First Medal: R. T. Daniel  
 Mention: J. J. Brady, J. Cardenal, J. E. Dundin, A. Winter  
 Half Mention: J. M. Baer, W. A. Lockard

## CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: J. W. Akeroyd, F. L. Whitney, W. H. Wiechelman, Jr.  
 Half Mention: W. O. Cain, W. H. Shelton  
 No Award: 2

## GEORGIA SCHOOL OF TECHNOLOGY:

Second Medal: R. E. Slay  
 Mention: M. R. Arias, J. H. Finch, R. V. Richard  
 Half Mention: W. S. Beckett, J. C. Hulse  
 No Award: 2

## ATELIER GNERRE:

Mention: P. J. Avitabile, C. Sullivan, H. E. Zazzi  
 Half Mention: C. Sanfilippo  
 No Award: 2

## NEW YORK UNIVERSITY:

Second Medal: T. Waisman  
 Mention: A. A. Arbeit, M. E. Campioli, P. E. Falkenstein,  
 L. L. Fisher, M. E. Kessler, K. S. Slobodien, R. G. Stein, W.  
 Taparauskas  
 Half Mention: J. A. Abbate, W. Boedefeld, D. C. C. Gilbert,  
 W. N. Ouspensky, M. Sherman, F. Wehrle  
 No Award: 8

## OKLAHOMA AGRICULTURAL &amp; MECHANICAL COLLEGE:

Mention: B. Bond, R. Dryden  
 Half Mention: W. W. Caudill  
 No Award: 2

## PENNSYLVANIA STATE COLLEGE:

Mention: J. Balis

## PRINCETON UNIVERSITY:

First Medal: H. A. Jandl  
 Mention: K. J. Heidrich, A. C. Johnson, C. C. Taylor, E. B.  
 Willauer  
 Half Mention: J. S. Armentrout, Jr., G. E. K. Smith

## UNIVERSITY OF ILLINOIS:

Second Medal: E. Wasserman  
 Mention: B. H. Bradley, A. Carrara, B. J. Friedman, D. R.  
 Hodgson, H. H. Kern, W. R. Richardson, R. Stuermer, F. W.  
 Schurecht, A. D. Wilson  
 Half Mention: S. H. Arthur, V. Baumgartner, J. H. Crammer,  
 H. Chung, R. B. Little, D. Loomis, J. F. Mitchell, W. Shinder-  
 man, I. D. Tabachnick

## UNIVERSITY OF NOTRE DAME:

Half Mention: A. VanNamee

## UNIVERSITY OF PENNSYLVANIA:

Mention: G. N. Blair, C. P. Donnelly, J. Esherick, R. H. Meier,  
 K. W. Roehrig, F. E. Sagendorph, A. H. VanKeuren, R. B.  
 Wood, C. P. Andrade  
 Half Mention: H. M. Abbot, N. H. Abrams, A. P. Becht, L. Cohen,  
 L. H. Gruver, J. G. Jones, W. F. Thaete, W. L. VanAlen  
 No Award: 1

## UNIVERSITY OF VIRGINIA:

No Award: 2

## YALE UNIVERSITY:

Second Medal: W. M. Brazer, D. R. Scholes  
 Mention: R. M. Beder, H. H. V. Bradley, W. P. Brower, B. G.  
 Chapman, E. Constantine, R. W. P. Delano, E. E. Giles, C. F.  
 Irish, L. O. Johnson, R. H. Licht, A. J. Nisita, K. R. Smith,  
 A. Towne, H. M. Weese  
 Half Mention: E. J. Boyle, W. S. Clough, W. W. Cummer, A. D.  
 Mackintosh, J. K. Mason, O. M. Ober, S. R. Smith, M. Spatz  
 Hors Concours: E. M. Williams

## UNAFFILIATED:

## NEW YORK CITY AND VICINITY:

Half Mention: W. J. Fazulak  
 No Award: 2  
 Hors Concours: V. A. Girone

## PHILADELPHIA, PENNSYLVANIA:

No Award: 1

## SUMMIT, NEW JERSEY:

No Award: 1

## CLASS B ESQUISSE—ESQUISSE I

## AWARDS

## CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: K. Court

## GEORGIA SCHOOL OF TECHNOLOGY:

Half Mention: W. A. Coleman, A. C. Hudson

## ATELIER GNERRE:

Half Mention: W. G. Sullivan

## NEW YORK UNIVERSITY:

Half Mention: V. Cerreta, O. Lundquist

## A CONCESSION STAND

## 143 DRAWINGS SUBMITTED

## PENNSYLVANIA STATE COLLEGE:

Mention: J. C. Didinger  
 Half Mention: F. M. Rothermel

## PRINCETON UNIVERSITY:

Half Mention: J. M. Lee

## UNIVERSITY OF ILLINOIS:

Hors Concours: H. R. Ekroth, D. Stevens

## UNIVERSITY OF VIRGINIA:

Half Mention: C. F. Schaus



SECOND MEDAL—J. S. BURROWS



SECOND MEDAL—A. F. KLEINER

ARCHAEOLOGY PROJCT I—A GREEK PERIPTERAL CIRCULAR TEMPLE

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SECOND MEDAL—D. P. MAIER



SECOND MEDAL—O. L. LUNDQUIST

ARCHAEOLOGY PROJCT I—A GREEK PERIPTERAL CIRCULAR TEMPLE

NOVEMBER • 1936

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN





FIRST MENTION—J. RANSHOFF



FIRST MENTION—V. A. HARTGEN

## ELEMENTARY INTERIOR DESIGN I—ACCESSORIES FOR A DRESSING TABLE

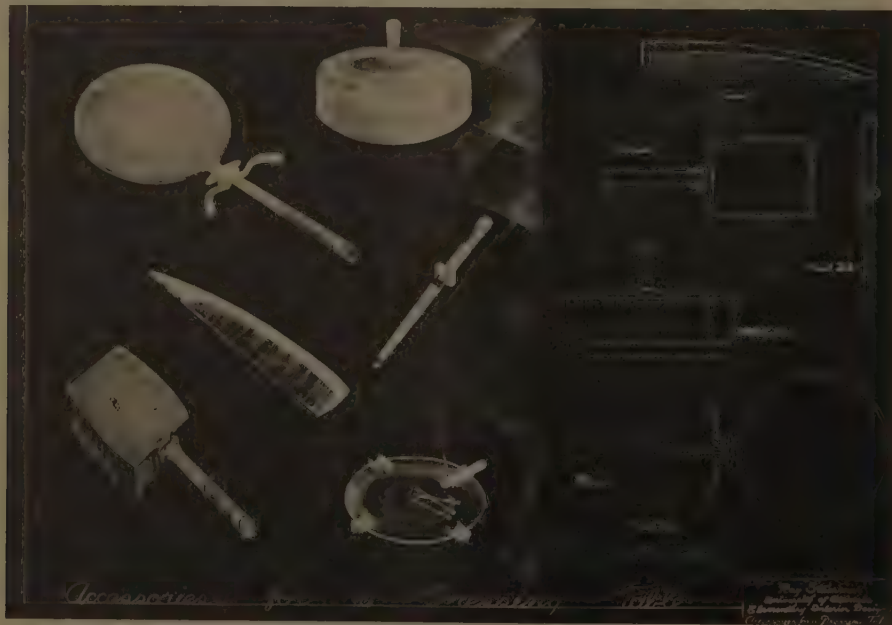
NOVEMBER • 1936

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



SECOND MEDAL—H. P. CLARKSON

ADVANCED INTERIOR DESIGN I—THE WAITING ROOM OF A BUS STATION

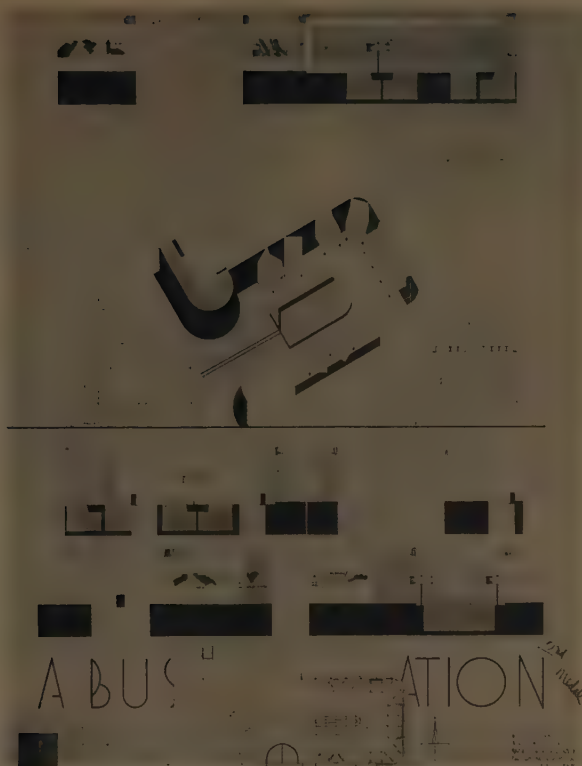


FIRST MENTION—R. STUERMER

ELEMENTARY INTERIOR DESIGN I—ACCESSORIES FOR A DRESSING TABLE

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SECOND MEDAL—D. L. DUNKLEE

ADVANCED INTERIOR DESIGN I—THE WAITING ROOM OF A BUS STATION



FIRST MEDAL—H. A. JANDL

CLASS A PROJÉT I—A SUMMER HOTEL

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FIRST MEDAL—R. T. DANIEL

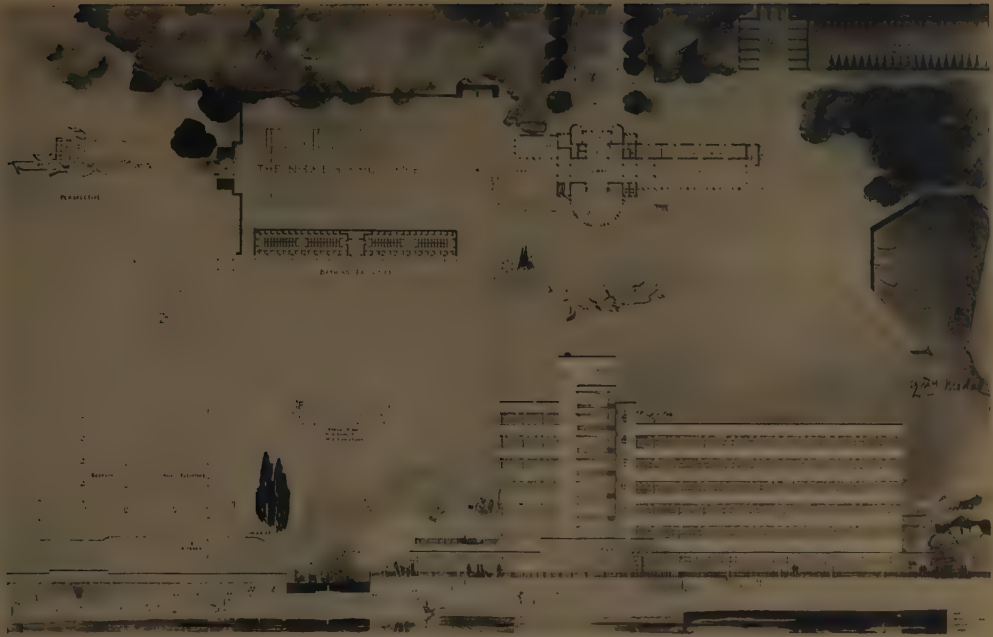


SECOND MEDAL—E. WASSERMAN

CLASS A PROJET I—A SUMMER HOTEL

NOVEMBER • 1936

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SECOND MEDAL—R. E. SLAY

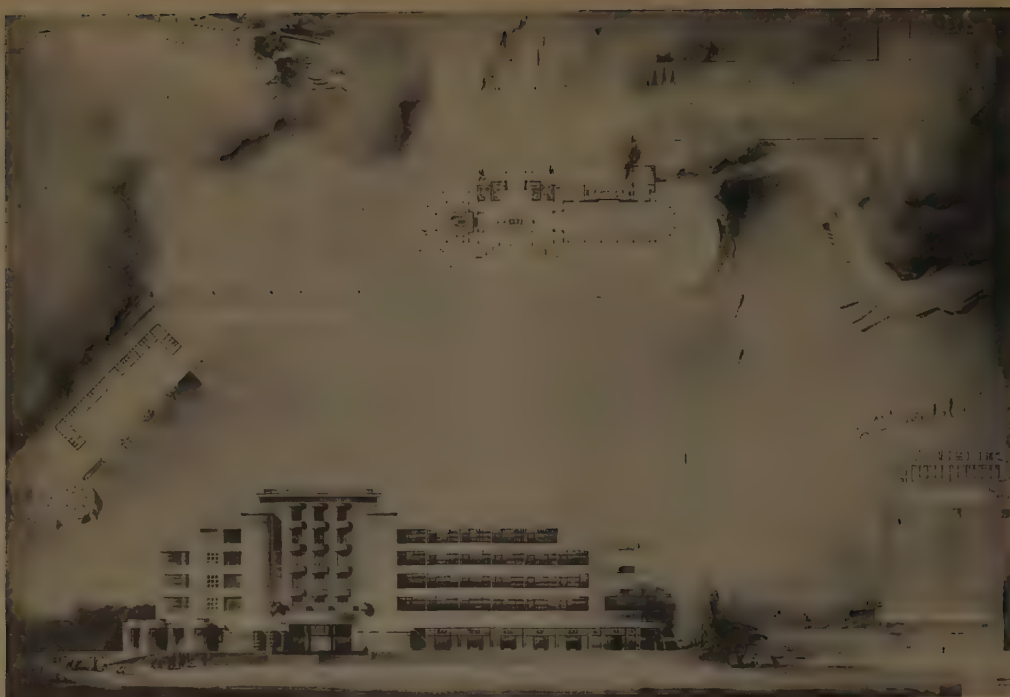


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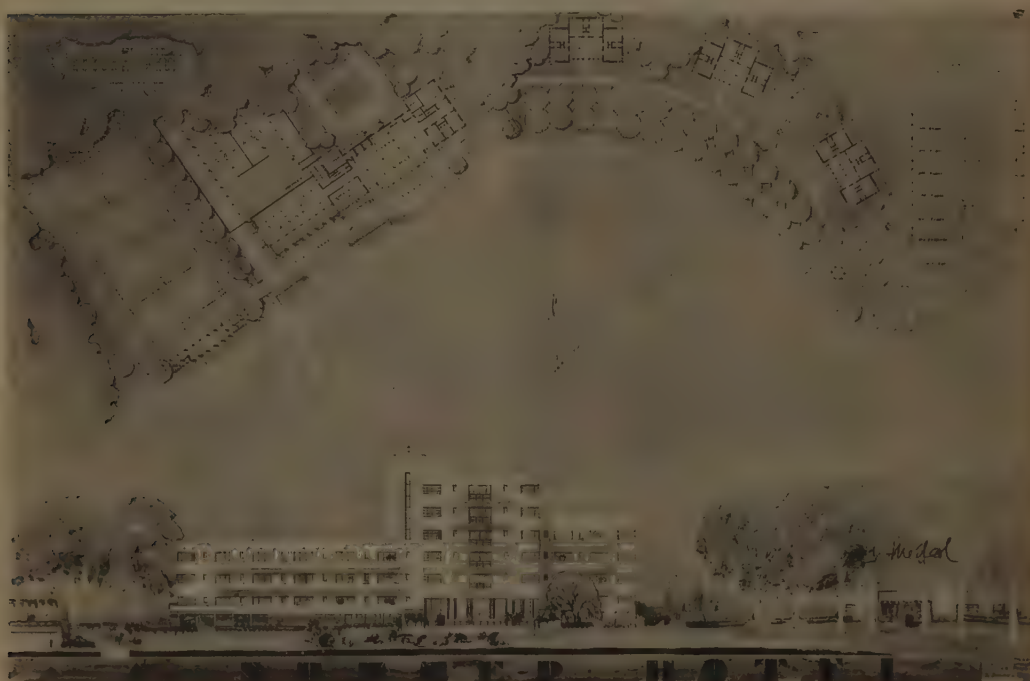
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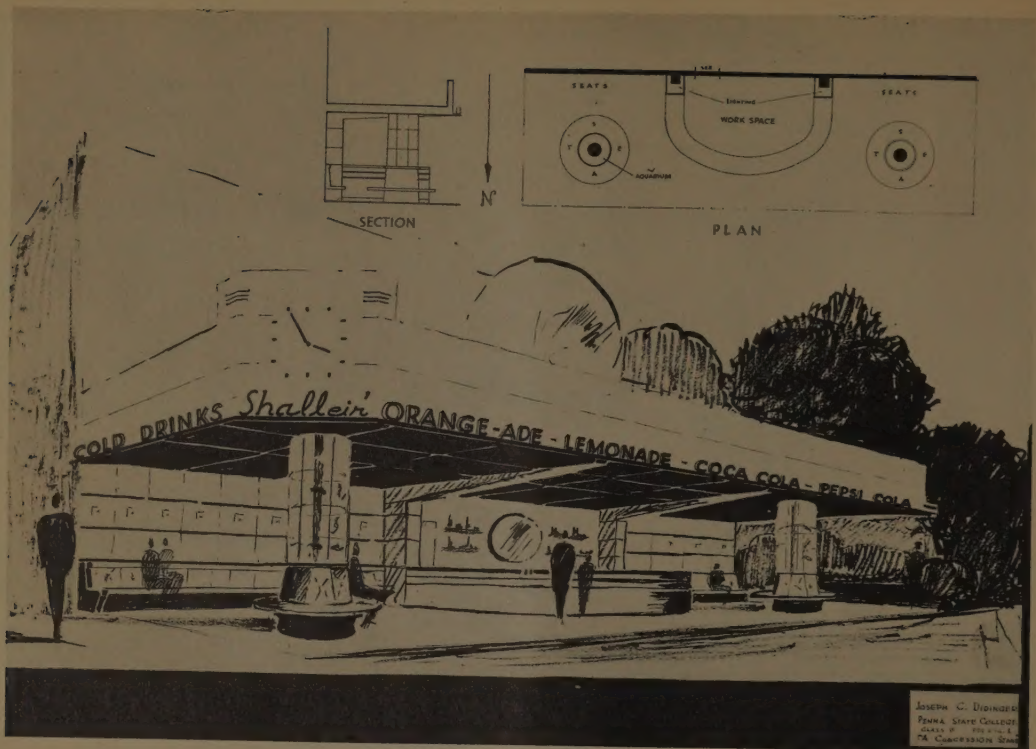


MENTION—F. E. SAGENDORPH III

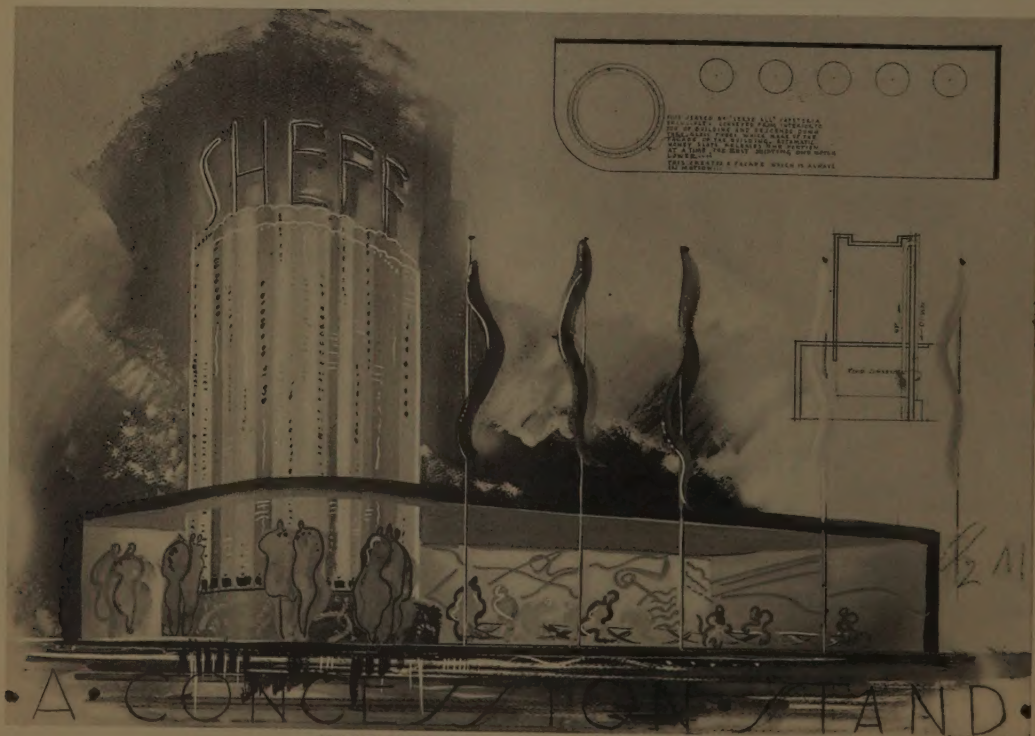
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MENTION - J. C. DINGER

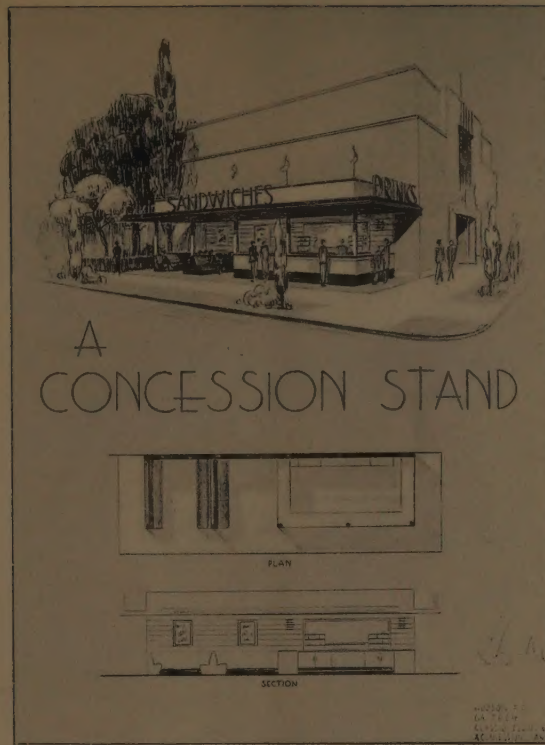


HALF MENTION - O. LUNDQUIST

CLASS B ESQUISSE - ESQUISSE I - A CONCESSION STAND

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HALF MENTION—A. C. HUDSON



HALF MENTION—K. COURT

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